

SEMONIDES

(1)

ὦ παῖ, τέλος μὲν Ζεὺς ἔχει βαρύκτυπος
 πάντων ὅσ' ἐστὶ καὶ τίθησ' ὅκη θέλει.
 νόος δ' οὐκ ἐπ' ἀνθρώποισιν· ἀλλ' ἐφήμεροι
 ἅ δ' ἡ βοτὰ ζώομεν οὐδὲν εἰδότες
 ὅκως ἕκαστον ἐκτελευτήσει θεός.

5

ἐλπίς δὲ πάντας κάπιπιδείη τρέφει
 ἄπρηκτον ὀρμαίνοντας· οἳ μὲν ἡμέρην
 μένουσιν ἐλθεῖν, οἳ δ' ἐτέων περιτροπὰς.
 νέωτα δ' οὐδεὶς ὅστις οὐ δοκεῖ βροτῶν
 πλούτῳ τε καὶ αἰσίοισιν ἴζεσθαι φίλος.
 φθάνει δὲ τὸν μὲν γῆρας ἄζηλον λαβόν,

10

4 δὴ βροτοί, αἰδὴ βοτὰ, αἰδὴ βοτὰ codd., em. Ahrens

πρὶν τέρμ' ἵκηται· τοὺς δὲ δύστηνοι βροτῶν
φθείρουσι νοῦσοι· τοὺς δ' ἄρει δεδμημένους
πέμπει μελαίνης Ἀΐδης ὑπὸ χθονός.

οἳ δ' ἐν θαλάσῃ λαίλαπι κλονεύμενοι
καὶ κύμασιν πολλοῖσι πορφυρῆς ἄλός
θνήσκουσιν, εὖτ' ἂν μὴ δυνήσωνται ζόειν.

15

οἳ δ' ἀγχόνῃν ἄψαντο δυστήνῳ μόρῳ
καὐτάγρετοι λείπουσιν ἡλίου φάος.

οὕτω κακῶν ἅπ' οὐδέν· ἀλλὰ μυρίαί
βροτοῖσι κῆρες κἀνεπίφραστοι δῦαι
καὶ πῆματ' ἐστίν. εἰ δ' ἐμοὶ πιθοίατο,
οὐκ ἂν κακῶν ἐρῶμεν οὐδ' ἐπ' ἄλγεσι
κακοῖς ἔχοντες θυμὸν αἰκιζοίμεθα.

20

12-13 νόσοι | φθείρουσι βροτῶν θνητῶν, νόσοι | φθείρουσι θνητῶν
codd., βροτῶν | φθείρουσι νοῦσοι Page 17 ζώειν codd., em. Porson

(2)

τοῦ μὲν θανόντος οὐκ ἂν ἐνθυμοίμεθα,
εἴ τι φρονοῖμεν, πλείον ἡμέρης μιῆς.

(6)

γυναικὸς οὐδὲν χρῆμ' ἀνὴρ ληΐζεται
ἐσθλῆς ἄμεινον οὐδὲ ρίγιον κακῆς.

(7)

χωρὶς γυναικὸς θεὸς ἐποίησεν νόον
τὰ πρῶτα. τὴν μὲν ἐξ ὑὸς τανύτριχος,
τῇ πάντ' ἀν' οἶκον βορβόρῳ πεφυρμένα.
ἄκοσμα κεῖται καὶ κυλίνδεται χαμαί·
αὕτῃ δ' ἄλουτος ἀπλύτοις ἐν εἵμασιν
ἐν κοπρίῃσιν ἡμένῃ πιαίνεται.

5

5 ἄπλυτος codd. ἄπλουτος Trincavelli, em. Valckenaer

τὴν δ' ἐξ ἀλιτρῆς θεὸς ἔθηκ' ἀλώπεκος
 γυναῖκα πάντων ἰδρὶν· οὐδέ μιν κακῶν
 λέληθεν οὐδὲν οὐδὲ τῶν ἀμεινόνων·

τὸ μὲν γὰρ αὐτῶν εἶπε πολλάκις κακόν, 10
 τὸ δ' ἐσθλόν· ὀργὴν δ' ἄλλοτ' ἀλλοίην ἔχει.

τὴν δ' ἐκ κυνὸς λιτουργόν, αὐτομήτορα,
 ἣ πάντ' ἀκοῦσαι, πάντα δ' εἰδέναι θέλει,
 πάντῃ δὲ παπταίνουσα καὶ πλανωμένη
 λέληκεν, ἣν καὶ μηδέν' ἀνθρώπων ὄρα. 15
 παύσειε δ' ἄν μιν οὔτ' ἀπειλήσας ἀνὴρ,
 οὐδ' εἰ χολωθείς ἐξαράξειεν λίθῳ
 ὀδόντας οὐδ' ἄν μειλίχως μυθεύμενος,
 οὐδ' εἰ παρὰ ξείνοισιν ἡμένῃ τύχῃ·
 ἀλλ' ἐμπέδως ἄπρηκτον αὐονὴν ἔχει. 20

τὴν δὲ πλάσαντες γήϊνην Ὀλύμπιοι
 ἔδωκαν ἀνδρὶ πηρόν· οὔτε γὰρ κακόν
 οὔτ' ἐσθλόν οὐδὲν οἶδε τοιαύτη γυνή·
 ἔργων δὲ μῦνον ἐσθίειν ἐπίσταται.
 κοῦδ' ἦν κακὸν χειμῶνα ποιήσῃ θεός, 25
 ῥιγῶσα δίφρον ἄσσον ἔλκεται πυρός.

τὴν δ' ἐκ θαλάσσης, ἣ δὴ ἐν φρεσὶν νοεῖ·
 τὴν μὲν γελαῖ τε καὶ γέγηθεν ἡμέρην·
 ἐπαινέσει μιν ξείνος ἐν δόμοις ἰδῶν·
 'οὐκ ἔστιν ἄλλη τῆσδε λωίων γυνή 30
 ἐν πᾶσιν ἀνθρώποισιν οὐδὲ καλλίων·'
 τὴν δ' οὐκ ἀνεκτὸς οὐδ' ἐν ὀφθαλμοῖς ἰδεῖν
 οὔτ' ἄσσον ἐλθεῖν, ἀλλὰ μαίνεται τότε
 ἄπλητον ὥσπερ ἀμφὶ τέκνοισιν κύων,
 ἀμείλιχος δὲ πᾶσι κάποθυμῇ 35
 ἐχθροῖσιν ἴσα καὶ φίλοισι γίγνεται·

12 λιτουργόν codd., em. Gesner 25. κοῦτ' ἄν, χ' ὅταν codd.
 οὐδ' ἦν Schneidewin 29 μὲν codd. μιν Valckenaer

ὥσπερ θάλασσα πολλάκις μὲν ἀτρεμῆς
 ἔσθηκ' ἀπήμων χάρμα ναύτησιν μέγα
 θέρεος ἐν ὥρῃ, πολλάκις δὲ μαίνεται
 βαρυκτύποισι κύμασιν φορευμένη·
 ταύτῃ μάλιστ' ἔοικε τοιαύτῃ γυνή
 ὀργήν· φυὴν δὲ πόντος ἀλλοίην ἔχει.

40

τὴν δ' ἐκ †τεσποδιῆς† καὶ παλιντριβέος ὄνου,
 ἧ σὺν τ' ἀνάγκῃ σὺν τ' ἐνιπῆσι μόγισ
 ἔστερξεν ὦν ἅπαντα κάπονῆσατο
 ἄρεστά. τόφρα δ' ἐσθίει μὲν ἐν μυχῶ
 προνύξ, προῆμαρ, ἐσθίει δ' ἐπ' ἐσχάρῃ.
 ὁμῶς δὲ καὶ πρὸς ἔργον ἀφροδίσιον
 ἐλθόντ' ἐταῖρον ὄντινῶν ἐδέξατο.

45

τὴν δ' ἐκ γαλῆς δύστηνον οἷζυρον γένος·
 κείνῃ γὰρ οὔ τι καλὸν οὐδ' ἐπίμερον
 πρόσσεστιν οὐδὲ τερπνὸν οὐδ' ἐράσμιον.
 εὐνῆς δ' ἀληνῆς ἐστὶν ἀφροδισίης,
 τὸν δ' ἄνδρα τὸν παρεόντα ναυσίῃ διδοῖ.
 κλέπτουσα δ' ἔρδει πολλὰ γείτονας κακά,
 ἄθυστα δ' ἱρὰ πολλάκις κατεσθίει.

50

55

τὴν δ' ἵππος ἄβρῃ χαιτέεσσ' ἐγείνατο,
 ἧ δούλι' ἔργα καὶ δύην περιτρέχει,
 κοῦτ' ἂν μύλης ψαύσειεν οὔτε κόσκινον
 ἄρειεν οὔτε κόπρον ἐξ οἴκου βάλοι,
 οὔτε πρὸς ἵπνῳ ἀσβόλῃν ἀλευμένη
 ἵζοιτ'· ἀνάγκῃ δ' ἄνδρα ποιεῖται φίλον.
 λούται δὲ πάσης ἡμέρης ἅπο ρύπον
 δῖς, ἄλλοτε τρίς, καὶ μύροις ἀλείφεται·
 αἰεὶ δὲ χαίτην ἐκτενισμένην φορεῖ
 βαθεῖαν ἀνθέμοισιν ἐσκιασμένην.

60

65

45 ἔρερξεν, ἔερξεν, ἔστερξεν codd. 58 περιτρέπει codd. -τρέχει
 Lattimore -τρέμει L.S.J.

καλὸν μὲν ὦν θέημα τοιαύτη γυνή
 ἄλλοισι, τῷ δ' ἔχοντι γίγνεται κακόν,
 ἣν μή τις ἢ τύραννος ἢ σκηπτοῦχος ἦ,
 ὅστις τοιούτοις θυμὸν ἀγλαΐζεται. 70

τὴν δ' ἐκ πιθήκων· τοῦτο δὴ διακριδόν
 Ζεὺς ἀνδράσιν μέγιστον ὥπασεν κακόν.
 αἰσχιστα μὲν πρόσωπα· τοιαύτη γυνή
 εἶσιν δι' ἄστεος πᾶσιν ἀνθρώποις γέλως·
 ἐπ' αὐχένα βραχεῖα κινεῖται μόγισ,
 ἄπυγος, αὐτόκωλος. ἃ τάλας ἀνὴρ,
 ὅστις κακὸν τοιοῦτον ἀγκαλίζεται.
 δῆνεα δὲ πάντα καὶ τρόπους ἐπίσταται
 ὥσπερ πίθηκος οὐδέ οἱ γέλως μέλει·
 οὐδ' ἂν τιν' εὖ ἔρξειεν, ἀλλὰ τοῦτ' ὄρᾳ· 80
 καὶ τοῦτο πᾶσαν ἡμέρην βουλεύεται,
 ὅκως τιν' ὥς μέγιστον ἔρξειεν κακόν.

τὴν δ' ἐκ μελίσσης· τὴν τις εὐτυχεῖ λαβών·
 κείνη γὰρ οἷη μῶμος οὐ προσιζάνει,
 θάλλει δ' ὑπ' αὐτῆς καπαέζεται βίος. 85
 φίλη δὲ σὺμ φιλεῦντι γηράσκει πόσι
 τεκούσα καλὸν κοῦνομάκλυτον γένος.
 κἀριπρεπῆς μὲν ἐν γυναιξὶ γίγνεται
 πάσῃσι, θεΐη δ' ἀμφιδέδρομεν χάρις.
 οὐδ' ἐν γυναιξὶν ἥδεται καθημένη, 90
 ὅκου λέγουσιν ἀφροδισίους λόγους.
 τοίας γυναῖκας ἀνδράσιν χαρίζεται

Ζεὺς τὰς ἀρίστας καὶ πολυφραδεστάτας.

τὰ δ' ἄλλα φύλα ταῦτα μηχανῇ Διός·
 ἔστιν τε πάντα καὶ παρ' ἀνδράσιν μένει. 95
 Ζεὺς γὰρ μέγιστον τοῦτ' ἐποίησεν κακόν,
 γυναῖκας. ἣν τι καὶ δοκέωσιν ὠφελεῖν,

82 τι χ' ὥς, στίχ' ὥς codd. τιν' ὥς Meineke

ἔχοντί τοι μάλιστα γίνεται κακόν·
 οὐ γάρ κοτ' εὐφρων ἡμέρην διέρχεται·
 ἅπασαν, ὅστις σὺν γυναικὶ †πέλεται†, 100
 οὐδ' αἰψα λιμὸν οἰκίης ἀπώσεται,
 ἐχθρὸν συνοικητῆρα, δυσμενέα θεόν.
 ἀνὴρ δ' ὅταν μάλιστα θυμηδεῖν δοκῇ
 κατ' οἶκον ἢ θεοῦ μοῖραν ἢ ἀνθρώπου χάριν,
 εὐροῦσα μῶμον ἐς μάχην κορύσσεται. 105
 ὅκου γυνὴ γάρ ἐστιν, οὐδ' ἐς οἰκίην
 ξεῖνον μολόντα προφρόνως δεχοίατο.
 ἥτις δέ τοι μάλιστα σωφρονεῖν δοκεῖ,
 αὕτη μέγιστα τυγχάνει λωβωμένη·
 κεχηνότος γὰρ ἀνδρὸς — οἱ δὲ γείτονες 110
 χαίρουσ' ὀρῶντες καὶ τόν, ὥς ἀμαρτάνει.
 τὴν ἣν δ' ἕκαστος αἰνέσει μεμνημένος
 γυναιῖκα, τὴν δὲ τοῦτέρου μωμήσεται·
 ἴσῃν δ' ἔχοντες μοῖραν οὐ γιγνώσκομεν.
 Ζεὺς γὰρ μέγιστον τοῦτ' ἐποίησεν κακόν 115
 καὶ δεσμὸν ἀμφέθηκεν ἄρρηκτον πέδης,
 ἐξ οὗ τε τοὺς μὲν Ἀΐδης ἐδέξατο
 γυναικὸς εἶνεκ' ἀμφιδηριωμένους.

98 τω, τωι codd. τοι Winterton 100 πέλεται codd. γίνεται
 Bergk, alia alii 116 πέδη, πέδηι codd. πέδης Meineke

(29)

ἐν δὲ τὸ κάλλιστον Χῖος ἔειπεν ἀνὴρ·
 'οἷη περ φύλλων γενεή, τοίῃ δὲ καὶ ἀνδρῶν.'
 παῦροι μὴν θνητῶν οὔασι δεξάμενοι
 στέρνοις ἐγκατέθεντο· πάρεστι γὰρ ἐλπίς ἐκάστω
 ἀνδρῶν, ἣ τε νέων στήθεσιν ἐμφύεται. 5

3 μιν cod. μὴν Meineke

θνητῶν δ' ὄφρα τις ἄνθος ἔχη πολυήρατον ἥβης,
 κοῦφον ἔχων θυμὸν πόλλ' ἀτέλεστα νοεῖ·
 οὔτε γὰρ ἐλπίδ' ἔχει γηρασέμεν οὔτε θανεῖσθαι
 οὐδ', ὑγιῆς ὅταν ᾗ, φροντίδ' ἔχει καμάτου.
 νήπιοι, οἷς ταύτῃ κεῖται νόος, οὐδὲ ἴσασιν 10
 ὥς χρόνος ἔσθ' ἥβης καὶ βιότου ὀλίγος
 θνητοῖς. ἀλλὰ σὺ ταῦτα μαθὼν βιότου ποτὶ τέρμα
 ψυχῇ τῶν ἀγαθῶν τλήθῃ χαριζόμενος.

ALCMAN

(1)

— υ — υ — υ —	1, 3, 5, 7
υ : — υ υ — : υ — —	2, 4, 6, 8
— υ — υ — υ — υ — υ — υ	9, 10
— υ — υ — υ — υ	11, 12
— υ υ — υ υ — υ υ — υ υ	13
— υ υ — υ υ — υ υ —	14
or — υ υ : — υ υ — : υ — —	

]Πωλυδεύκης

οὐ μόνον]ν Λύκαισον ἐν καμοῦσιν ἀλέγω
 ἀλλ' Ἐνα]ρσφόρον τε καὶ Σέβρον ποδῶκη
 Ἀλκιμό]ν τε τὸν βιατὰν
 Ἴππόθω]ν τε τὸν κορυστὰν
 Εὐτεῖχ]ν τε Γάνακτά τ' Ἀρήιον
]ά τ' ἔξοχον ἡμισίων·

5

2 e schol. suppl.
audacius admisi

3 suppl. Bergk

4, 5, 9 supplementa

6 suppl. ex Anec. Ox. Cramer i. 158. 31

SEMONIDES OF AMORGOS

Little is known for certain about him. The entry in the *Suda* (Adler iv. p. 363) runs, 'Simonides, son of Crines, of Amorgos, iambic writer. He wrote elegiac poetry in two books and iambics.

He was born (or "flourished": γέγρονε) 490 years after the Trojan War. He was the first to write iambics according to some.' Part of the entry under Simmias of Rhodes (Adler p. 360) seems to belong to Semonides: 'he was originally a Samian, but in the colonisation of Amorgos he was sent as leader by the Samians. He founded Amorgos in three cities, Minoa, Aegialus and Arcesime. He was born (or "flourished") 406 years after the Trojan War. According to some he was the first writer of iambics, and wrote various other things including a History of Samos.'

His name is almost invariably spelt Σιμωνίδης in our sources, but Choeroboscus upholds the spelling Σημ-, which is generally adopted as a useful means of distinguishing the iambic poet from the lyric poet, Simonides of Ceos. His date is uncertain: Clement of Alexandria made him a contemporary of Archilochus; Cyril gives the date 664-1; Proclus' dating ἐπ' Ἀναλίου τοῦ Μακεδόνα (Photius *Bibl.* 319b.30) affords no light. Literary considerations, probably more reliable than dates given by ancient writers, suggest that he belongs to the second half of the 7th century, since Semon. 7.51-2 is an unmistakable echo of Archil. 18.3-4, Semon. 7 is itself the precursor of Phoc. 2, and Semon. 1 may have influenced Sol. 1. He was probably a younger contemporary of Archilochus, and if the account of the colonisation of Amorgos is correct he had a political career not unlike Archilochus'.

Of his writings his iambics alone have survived, apart from the elegiac fr. 29 which is now generally accepted as his. A citation from Book 2 of the Iambics (Ath. 2.57d: fr. 28) suggests that it may have been the iambics and not the elegiacs that were in two books. Of the longer fragments, 1 and 29 are expressions of pessimism reminiscent of Mimnermus, and 7 is a tirade on women, often very amusing, occasionally naive and repetitive. His personal invective, attested by Lucian *Pseudol.* 2, has all but disappeared: fr. 2, 16 and 26 may be remnants. He writes Ionic Greek, with many echoes of Homer and Hesiod, particularly in the elegiac fragment. In language, prosody and subject-matter he follows Archilochus without ever displaying the same brilliance.

SEMONIDES I

From Stobaeus 4.34 (περὶ τοῦ βίου ὅτι βραχὺς κτλ.). 15, with the attribution Σιμωνίδου. Metre and content show that Semonides is the author. The piece, which probably is a whole poem, has clear affinities with Sol. 1 in its language, its expression of pessimism and its catalogue of men's frustrations.

Metre: iambic trimeter; so 2, 6, 7.

1. ὦ παῖ: there is a similar didactic tone in fr. 20 <ῆ> πολλὰ μὲν δὴ προεκπονέω, Τηλέμβροτε.
τέλος: cf. Archil. 84.2 καὶ τέλος αὐτὸς ἔχει (sc. Zeus) and see Sol. 1.58n. Euripides imitates the passage: *Or.* 1545-6 τέλος ἔχει δαίμων βροτοῖς, | τέλος ὅπα θέλη.
βαρύκτυπος: of Zeus at *h. Cer.* 3, *Hes. Op.* 79, *Th.* 388; cf. 7.40n.
3. νόος: scanned as a monosyllable; Homer has the contracted form νοῦς at *Od.* 10.240. Semonides has synizesis at 1.8 ἐτέων, 7.1 θεός (but see note there), 39 θέρεος, 43 παλιντριβέος, 54 παρεόντα, 74 ἄστεος, 78 δήνεα, 97 δοκέωσιν, 102 δυσμενέα, 104 θεοῦ.
ἐπ': perhaps ἐπ' for ἔπεισι as *Od.* 2.58 οὐ γὰρ ἐπ' ἀνὴρ: cf. 20 ἄπ'.
ἐφήμεροι: 'from day to day', 'one day at a time': cf. *Od.* 21.85 ἐφημέρια φρονέοντες (Rieu: 'who can't see further than their noses').
4. ἄ δῆ: 'with depreciatory or sceptical colour', Denniston *G.P.* 219, who compares *X. Cyr.* 8.2.14 εὐδαίμονα . . . ἧ δὴ προβάτων εὐδαιμονία. If ζώομεν is correct, we have a choriamb (- ∪ ∪ -) for two iambs in the second metron, a phenomenon not found elsewhere. Ahrens suggested ζώνουσιν.
5. ἑκαστον: neuter, like πάντων (2).
6. ἐλπίς: cf. the story of Pandora's box in *Hes. Op.* 94 ff. and Sol. 1.36 κούφαις ἐλπίσι τερπόμεθα.
ἐπιπειθείη: cited elsewhere by L.S.J. only from the 3rd century A.D. Porphyrius.
7. μένουσιν ἐλθεῖν: cf. *Od.* 1.422 μένον δ' ἐπὶ ἔσπερον ἐλθεῖν.
8. ἐτέων περιτροπάς: cf. *Il.* 2.295 περιτροπέων ἐνιαυτός.
9. νέωτα: 'next year', elsewhere only with εἰς or ἐς, as in *Zen.* 2.43 ἀεὶ γεωργὸς εἰς νέωτα πλούσιος.

10. ἵξεσθαι φίλος: 'come as a friend to, turn out a friend of' Wealth and Blessings, if the text is correct: cf. διὰ φιλίας ἵναι with dative (X. An. 3.2.8).
14. μελαίνης . . . χθονός: see Archil. 58.2n.
15. λαίλαπι κλονεύμενοι: cf. Il. 11.306 λαίλαπι τύπτων (sc. Ζέφυρος).
16. πορφυρῆς ἄλος: cf. Il. 16.391 ἐς δ' ἄλα πορφυρέην. The adjective may refer to the heaving motion of the sea or to its bright colour.
17. 'they die, when they have not the strength to live' — because at the fated hour their vital force fails them, while suicides die αὐτάγρετοι. But the infin. ζόειν is suspect, and further emendation may be necessary.
18. ἄψαντο: gnomic aorist.
19. αὐτάγρετοι: the adjective means 'free to be chosen' at Od. 16.148, h. Merc. 474, here 'freely choosing'. ἀγρέω is Aeolic for αἰρέω: cf. Attic αὐθαίρετος.
λείπουσιν ἡλίου φάος: cf. Il. 18.11 λείψειν φάος ἡελίοιο.
20. For similar insistence on man's miseries cf. Hes. Op. 100–105, 176–8, Mimn. 2.11–16, Sol. 1.43 ff.
μυρία: so μυρία λυγρά at Hes. Op. 100.
21. κῆρες: 'deaths'. Mimn.'s use at 2.5 is wider: see note there.
ἀνεπίφραστοι: only here: either 'undreamed of' or 'uncountable'.
23. Semonides' advice is not clear: possibly 'we should not love our misery, nor torture ourselves by letting our hearts dwell on evil sufferings'. This chimes in with the advice at the end of fr. 29, where the hedonism is explicit.

SEMONIDES 2

From Stobaeus 4.56 (παρηγορικά). 5; attributed there like fr. 1 to 'Simonides'. Semonides may have in mind the advice given by Odysseus at Il. 19.228–9 ἀλλὰ χρὴ τὸν μὲν καταθαπτέμεν ὃς κε θάνῃσιν, | νηλέα θυμὸν ἔχοντας, ἐπ' ἡματι δακρύσαντας. Reitzenstein suggested that fr. 1 and 2 belong to the same poem.

1. τοῦ μὲν θανόντος: the reference may be general, 'the dead', or (Edmonds) particular, 'if he were to die.'

SEMONIDES 6

From Clement of Alexandria, *Strom.* 6.13.1: 'Hesiod having said (*Op.* 702-3) οὐ μὲν γάρ τι γυναικὸς ἀνὴρ ληΐζει· ἄμεινον | τῆς ἀγαθῆς, τῆς δ' αὖτε κακῆς οὐ ρίγιον ἄλλο, Simonides said γυναικὸς . . . κακῆς.' Also in Eusebius, *P.E.* 10.3.18: cf. *Anecdota* ed. Boissonade 1.22. Editors who believe fr. 7 to be incomplete suggest that these two lines belong to it. Semonides' version displays the neatness of the iambic metre.

SEMONIDES 7

From Stobaeus 4.22 (περὶ γάμου: ψόγος γυναικῶν). 193 (Σιμωνίδου). 56 is quoted by Ath. 5.179d, 57-70 by Ael. *Hist. Anim.* 16.24. Hes. *Th.* 590-602 has a tirade against women which shows a general resemblance with the concluding part of Semonides' poem (96 ff: see 96n.): according to Hesiod, Zeus' creation of woman was punishment for Prometheus' theft of fire: see also *Op.* 54 ff. Phoc. 2 is a brief and less pungent version of 1-93.

1. χωρίς: either 'differently' (i.e. from the mind of man), or more probably 'variously, in different ways'.
- θεός: we either have a dactyl -κὸς θεός or scan θεός as a monosyllable; so in 7. Cf. 39n.
2. ὄος: 'sow', since all the parents listed by Semon. are either feminine or common, presumed feminine: see also 12 αὐτομήτορα and 57 ἐγείνατο.
- τανύτριχος: 'bristly' or 'long-haired', in which case the species is unfamiliar. Hes. *Op.* 516 uses the epithet of a goat.
7. ἀλειτρήs: the wickedness is apparent in 10-11.
10. τὸ μὲν γὰρ αὐτῶν κτλ.: 'for of these (i.e. κακῶν and ἀμεινόνων) she often calls the latter bad, the former good': she shows no sense of responsibility; or perhaps she is inconsistent, as in 11.
- εἶπε: gnomic aorist, as in 45, 49.
11. ἄλλοτ' ἄλλοίην: cf. Hes. *Op.* 483 ἄλλοτε δ' ἄλλοῖος Ζηνὸς νόος.
12. λειτουργόν: cf. Hsch. λειτουργόν· κακοῦργον. κύων in Homer often denotes shamelessness: Helen uses it of herself at *Il.* 6.344, 356.

- αὐτομήτορα: 'the image of her mother', though no parallel is cited; cf. 57 τὴν δ' ἵππος . . . ἐγείνατο.
14. πάντα . . . παπταίνουσα: cf. *Od.* 12.233 πάντα παπταίνοντι.
15. λέληκεν: like Scylla: cf. *Od.* 12.85-7, *Alcm.* 1.86n. 'Verbs expressing sustained sounds, especially cries of animals, are usually in the Perfect: γέγωνε, 'shouts', βέβρυχε, 'roars', κεκληγώς, λεληκώς, μεμηκώς, μεμυκώς, τετριγώς, ἀμφιαχυῖα' (Monro, *Grammar of the Homeric Dialect*². 31).
- 17-18. Cf. Irus' threat to Odysseus, *Od.* 18.28-9 χαμαὶ δέ κε πάντας ὀδόντας | γναθμῶν ἐξελάσαιοι σὺς ὥς λιγβοτείρης.
18. μειλίχως μυθεύμενος: cf. *Il.* 6.343 μύθοισι . . . μειλιχίοισι.
19. εἰ . . . τύχη: for the subjunctive cf. *Callin.* 1.13n.
20. ἄπρηκτον: 'unprofitable' or 'unmanageable': both senses are found in Homer.
21. πλάσαντες γηῖν: cf. the creation of woman in *Hes. Op.* 60 ff, esp. 70 ἐκ γαίης πλάσσε κλυτὸς Ἀμφιγυήεις.
22. πηρόν: 'feeble-minded', either neuter or an unparalleled feminine form: for two-termination adjs. in -pos see Kühner-Blass i. 535.
- οὔτε γὰρ κακόν κτλ.: i.e. she is wholly ignorant. The meaning is different at *Mimn.* 2.4-5: see note there.
25. κακὸν χειμῶνα: cf. *Hes. Op.* 496 κακοῦ χειμῶνος.
26. δίφρον δασσαν κτλ.: cf. *Od.* 19.506 ἀσσοτέρω πυρὸς ἔλκετο δίφρον Ὀδυσσεύς.
27. δὺ ἐν φρεσὶν νοεῖ: cf. *Od.* 3.26 ἄλλα . . . ἐνὶ φρεσὶ σῆσι νοήσεις.
28. γελαῖ: appropriate to both sea and woman: see Stanford, *Greek Metaphor* 114-16.
32. οὐκ ἀνεκτός: cf. *Il.* 10.118 οὐκέτ' ἀνεκτός.
- ἐν ὀφθαλμοῖς ἰδεῖν: cf. *Od.* 10.385 ἐν ὀφθαλμοῖσιν ἰδέσθαι, *Callin.* 1. 20.
34. ἄπλητον: cf. *Hes. Th.* 315 ἄπλητον κατέουσα.
- ὥσπερ . . . κύων: cf. Homer's simile at *Od.* 20.14-15 ὥς δὲ κύων ἀμαλῆσι περὶ σκυλάκεσσι βεβῶσα | ἄνδρ' ἀγνοίησας ὕλαει κτλ.
- 37-42. Here alone Semonides reverts to the woman's 'parent' and makes an explicit comparison. He may have liked the picture of the 'sea-woman': it is certainly one of his best, and he reaches an Aeschylean grandeur in 40: but 42 is feeble and editors who delete it may be correct.

38. ἀπήμων: cf. Hes. *Op.* 670 πόντος ἀπήμων.
 χάρμα . . . μέγα: so *Il.* 24.706 μέγα χάρμα πόλει.
39. θέρεος: probably an iamb rather than a tribrach: cf. 1n. and
 43 παλιντριβέος, 74 ἄστεος.
40. βαρυκτύποισι: of Poseidon at Hes. *Th.* 818: cf. 1.1n.
43. ἴτεσποδις†: the adjective concealed here can hardly be the
 otiose 'dusty-grey' (Meineke's σποδείης or the unmetrical
 πολιῆς).
 παλιντριβέος: presumably 'thumped again and again,
 obstinate'.
45. ἔστερξεν ὦν ἅπαντα: 'puts up with everything after all.' ὦν
 (for οὖν) is used to mark a contrast with the ass's reluctance
 expressed in 43-4. See Denniston *G.P.* 421-2.
47. προνόξ, προῆμαρ: both words here only. Homer has πανῆμαρ,
Od. 13.31.
- 51-2. An amusing echo of Archilochus' description of Thasos,
 18.3-4 οὐ γάρ τι καλὸς χώρος οὐδ' ἐφίμερος | οὐδ' ἐρατός.
 οἷζυρόν too reminds us of Archilochus: cf. fr. 54n.
53. ἀληνής: Hsch. ἀληνής· μαινόμενος.
56. ἄθυοτα δ' ἱρά: presumably she purloins sacrifices which await
 consecration on the altar.
57. χαιτέσσα: so in Phoc.'s imitation, 2.3 ἵππου χαιτηέσσης.
58. περιτρέχει: MSS. περιτρέπει cannot mean 'turn away from'
 (L.S.J.). Either περιτρέμει (suggested in L.S.J.) or περιτρέχει
 (Lattimore) would suit a fastidious mare.
61. ἀσβόλην ἀλευμένη: 'since she avoids the soot': the negative
 οὔτε applies only to ἴζοιτο.
62. ἀνάγκη δ' ἄνδρα ποιεῖται φίλον: Lattimore's interpretation is
 best (*A. J. Phil.* 65 (1944) 172-3): 'she makes her husband
 intimate with hard times': Lattimore points to 69-70
 which show that the mare-woman is a luxury, and com-
 pares 101-2 and *Thgn.* 351-2: he might have added
Semon. 1.10.
65. ἐκτενισμένην: also in Archil. 165 Bergk. In 66 ἐσκιασμένην
 reminds us of Archil. 25.4.
66. βαθειάν: cf. Hes. *Th.* 977 βαθυχαίτης of Aristaeus.
68. τῷ δ' ἔχοντι: 'her husband': cf. 98 ἔχοντι and *Od.* 4.569
 ἔχεις Ἑλένην, L.S.J. s.v. A4.

κακόν: so e.g. *Il.* 5.63 (νήας . . .) αἰ παῖσι κακὸν Τρώεσσι γέγοντο.

69-70. Page (*C.R.* 68 (1954), 106) suspects the lines on the grounds that Semon. elsewhere scans τοῖοῦτος and elsewhere uses the dative -οισι, not -οις, except at 74 ἀνθρώποις. But I can find τοιοῦτος only in the repeated line-ending τοιαύτη γυνή (23, 41, 67); and since ἀνθρώποις (74) is a genuine exception we may as well admit a second exception nearby. The lines seem very much in character.

71. διακριδόν: cf. *Il.* 12.103 διακριδὸν . . . ἄριστοι.

74. γέλως: cf. Archil. 88.3-4 πολὺς | ἄστοίσι φαίνεαι γέλως.

75. ἐπ' αὐχένα βραχεῖα: cf. ἐπὶ γαστέρα λευκά, ἐπὶ νῶτα μέλαινα in the swallow-song, *P.M.G.* 848.4-5.

76. αὐτόκωλος: hardly 'skin and bone' (L.S.J.), but 'all legs', which forms a coherent picture with ἄπυγος. Cf. 12 αὐτομήτορα, 'her mother all over.' Most editors adopt Bergk's emendation αὐόκωλος, 'with withered legs.'

ἀτάλας ἀνὴρ: cf. Homer's ἀδειλέ.

78. δήνεα . . . ἐπίσταται: cf. *Il.* 4.361 ἦπια δήνεα οἶδε.

79. οὐδέ οἱ γέλως μέλει: 'nor does she mind being laughed at': cf. 74.

84. προσιζάνει: a word applicable to bees alighting; the choice of words in 85 may be due to the idea of flowers.

87. ὀνομάκλυτον γένος: cf. *h. Merc.* 59 γενεὴν ὀνομακλυτόν.

89. θεῖη . . . χάρις: cf. *Od.* 2.12 θεσπεσίην δ' ἄρα τῷ γε χάριν κατέχευεν Ἀθήνη. For ἀμφιδέδρομεν cf. *Od.* 6.45 λευκὴ δ' ἐπιδέδρομεν αἶγλη, *Pi. P.* 3.39-40 σέλας δ' ἀμφέδραμεν . . . Ἀφαιίστου.

94-5. These lines have been suspected, but they form the transition from the description of the exceptional bee-woman to the concluding passage, in which Semonides returns to his uncompromising misogyny. If 94-5 are omitted, the γάρ of 96 will introduce a recapitulation of the whole poem.

96-7. Cf. *Hes. Th.* 600-1 ὥς δ' αὐτως ἄνδρεςσι κακὸν θνητοῖσι γυναικας | Ζεὺς ὑμβρεμέτης θῆκεν. Semonides hammers home the point in 115-16.

102. Another line of Aeschylean generosity: cf. 40, 116, 118.

104. μοῖραν . . . χάριν: probably accusatives in apposition with

the whole *ὅταν*-clause: 'when a man thinks he is at his happiest in his home, thanks to God's dispensation or man's favour.' This use of *χάριν* was developed until it functioned as a preposition. The origin of the construction may be seen also in *Il.* 15.743-4 *ὃς τις δὲ Τρώων κοίλῃς ἐπὶ νηυσὶ φέροιτο | σὺν πυρὶ κηλείω, χάριν Ἑκτορος ὀτρύναντος* . . . For *θεοῦ μοῖραν* cf. *Od.* 11.292 *θεοῦ* . . . *μοῖρα*, and cf. Callin. 1.9n. Note syncopesis of *ἡ ἀνθρώπου*.

107. *προφρόνως δεχοίαιτο*: cf. *Il.* 23.647 *πρόφρων δέχομαι*.

110. *κεκηνότος*: his dropped jaw probably denotes incredulity. Semonides draws the veil of silence over the wife's outrageous behaviour.

οἱ δὲ γείτονες κτλ.: cf. Hes. *Op.* 701 *μὴ γείτοσι χάσματα γήμης*.

112. *τὴν ἥν . . . γυναῖκα*: 'his own wife' in contrast with *τὴν . . . τοῦτέρου*: cf. *Il.* 12.280 *τὰ ἄ κῆλα*, *Od.* 14.153 *τὰ ἄ δώματα*.

116. Cf. *Il.* 15.19-20 *δεσμὸν . . . ἄρρηκτον*, *Il.* 13.36-7 *πέδας . . . ἄρρήκτους*.

118. *γυναικὸς . . . εἵνεκα*: cf. *Il.* 2.161-2 *Ἀργεῖν Ἑλένην, ἧς εἵνεκα πολλοὶ Ἀχαιῶν | ἐν Τροίῃ ἀπόλοντο*, *Od.* 11.438, Hes. *Op.* 165-6. There is no good reason for suspecting that this is not the end of the poem: *μέν* in 117 may be simply emphatic, and we need not assume a *δέ*-clause which contained the fate of Agamemnon and others. *ἀμφιδηριωμένους* makes an impressive ending, like *αἰκίζόμεθα* in 1.24.

SEMONIDES 29

From Stobaeus 4.34 (*περὶ τοῦ βίου ὅτι βραχὺς κτλ.*). 28: *Σιμωνίδου*. The *Suda* mentions Semonides' elegiacs, and the close resemblance of the thought with Semonides 1 suggests that Bergk was right in attributing the lines to him. Fränkel *D.P.* 237, n. 14 suggests that they are not earlier than the 5th century and may have formed part of an epitaph later ascribed to Simonides of Ceos.

1. *Χῖος . . . ἀνὴρ*: Homer: cf. *h. Ap.* 172 *τυφλὸς ἀνὴρ, οἴκει δὲ Χίῳ ἐν παιπαλοέσση*, referred to by Th. 3.104.4-6; also Theoc. 7.47-8 *Χῖον ἀοιδόν*.

2. *Il.* 6.146, the line which formed the starting-point of Mimn. 2.

3. οὔασι δεξάμενοι: cf. *Il.* 12.442 οἱ δ' οὔασι πάντες ἄκουον, where οὔασι is quite otiose.
4. στέρνοις ἐγκατέθεντο: cf. *Od.* 23.223 τὴν δ' ἄτην οὐ πρόσθεν ἔω ἐγκάτθετο θυμῷ.
6. ἄνθος . . . πολυήρατον ἥβης: cf. *Il.* 13.484 ἔχει ἥβης ἄνθος, *Od.* 15.366 ἥβην πολυήρατον, *h. Ven.* 225, *Hes.* fr. 76.2 Rzach, and see Thgn. 1070n.
- 8-9. Cf. Odysseus' words on man's feebleness, *Od.* 18.132-3 οὐ μὲν γάρ ποτέ φησι κακὸν πείσεσθαι ὀπίσσω, | ὅφρ' ἀρετὴν παρέχωσι θεοὶ καὶ γούνατ' ὀρώρη.
9. καμάτον: 'sickness', the only early example of this meaning. Fränkel finds in the word an indication that the poem is 5th century or later.
10. νήπιοι: cf. *Hes.* *Op.* 40 νήπιοι, οὐδὲ ἴσασιν.
13. τῶν ἀγαθῶν: for gen. cf. *Od.* 1.140 χαριζομένη παρεόντων.
τληθί: 'hold out', i.e. accept the brevity of youth and life with resignation.